

## TRADE TITLE: 'THE PLUNDERING HERD'

### British Lion Was Canadian-Born

Although British Lion, founded by Canadians and one of the UK's top production companies, has gone into a receivership, its production adviser and leading stockholder, Sir Alexander Korda, will make nine features on a \$15,000,000 budget in the next

(Continued on Page 7)

### Why Holder Sold Famous Shares

Why were 285,000 common shares of the stock of Famous Players Canadian Corporation, valued at \$21,322,994 in Canadian funds, placed on the market recently by Paramount Pictures Corporation? This frequently-asked question was an-

(Continued on Page 3)

### PQ All-French Theatres Gained In Past Year

Films dubbed in the French language, many of Hollywood origin, have increased greatly in number in the Quebec market in the past few years. Since 1943 such features have cut deeply into the playing time formerly commanded by films from France and in 1953 they may have been a factor in reducing the number of all-English houses and increasing all-French ones.

In 1953, according to the Canadian Motion Picture Distributors Association, there were 122 all-French situations compared with 76 for the year before, both years having the same number of theatres, 439. This is an in-

(Continued on Page 7)

### In 'Land Of The Pharaohs'

Dewey Martin will star with Jack Hawkins in WB's Land of the Pharaohs, now under way in Egypt.

### BREAK-INS, BO STICKUPS, ETC. NUDGING INSURANCE RATES

Theatre burglaries, running ahead of last year during the first few months of 1954, are developing into a specialized type of crime and sharp attention to precaution is urged in order to keep insurance premiums at their present

### CENSORS DIFFER ON FOREIGN FEATURES

Record number of eliminations in European films are being made by the Manitoba Board of Censors for Motion Pictures, of which the chairman is M. B. Newton. This was brought about, he told the press, through "a different outlook on life" by Europeans and was reflected in their films, which have scenes not acceptable to Canadians. Newton pointed out that UK and USA film makers kept a check on themselves.

Ontario censor board chairman, in his annual report, stated that "our desire not to interfere with the tastes our immigrants brought with them has intensified the work of censorship, as did the increased number of motion pictures created for adult reception."

In Ontario 48 of 343 new USA features got treatment and classification, as did 16 of 81 from the United Kingdom, and 32 of 109 from other countries.

rates. Burglary insurance, which covers damage to property and cash losses, went up in cost for fireproof safes about two and a half years ago. Robbers are most successful in opening safes that are fireproof only, in contrast with those also burglar-proof or almost burglar-proof.

An insurance company official, A. S. Hill of Toronto, said that time was the most important factor in a safecracker's chances. Safes imbedded in concrete

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### Paramount Will Pick Its Way

No film will be made at Paramount unless it can "pay for itself and return a profit," Barney Balaban said last week, explaining that the company will no longer plan a specific number of pictures nor a pre-determined budget for a fiscal period. Mean-

(Continued on Page 4)

### Col. Signs Johnson

Van Johnson has signed a term contract with Columbia under which he will make one picture a year for the next five years. The new deal will take effect upon completion of his present contract with MGM.

### TWO-HR. FOX C'SCOPE DEMONSTRATION

Canadian exhibitors and representatives of press, radio and TV in key cities will soon see a 20th Century-Fox special CinemaScope demonstration subject about 120 minutes long, with Darryl Zanuck, production chief, as narrator. It will be shown during the last ten days of June in the Imperial, Toronto; Palace, Montreal; Capitol, Saint John; Capitol, Calgary; and Capitol, Vancouver. Famous Players, with the approval of J. J. Fitzgibbons, has made the theatres available.

Two-fold purpose of the demonstration is described by Harry Brand, company exploitation head, this way in a letter to Charles Einfeld:

"Ostensibly it expounds the merits of CinemaScope and Stereophonic sound. Actually it not only accomplishes these purposes and categorically refutes the claims of any other methods of projecting film or sound to equality of merit, but at the same time it serves to sell everyone who sees it on the great product the 20th-Fox company will release in the coming months of 1954 and 1955."

Zanuck will mention about 20 of the company's story properties, showing such books as The Greatest Story Ever Told, Tigerroo and Desiree and giving sales figures and cast details. Whole sequences of such pictures as The Egyptian, Untamed, Broken Lance and The Garden of Evil will be seen. "In the breath-taking splendor of these CinemaScope scenes, photographed with the newly-perfected lenses, the claims and pretensions of all other systems fade," writes Brand. "The most hardened skeptic will be thoroughly convinced."

Consideration is being given to cutting the demonstration subject down for theatre presentation as a product announcement, so interesting is it. It is felt that theatres will be glad to run it as a regular feature of the program.

### Jay L. Smith Returns To Alliance Films

Because of the continued illness of Ray Lewis her son, Jay L. Smith, will return to Toronto with his family from Phoenix, Arizona and resume charge of sales at Alliance Films. He was general sales manager when he moved some years ago and Joe Marks, who has held top film posts in the UK and here, assumed that responsibility about a year ago at the request of Ray Lewis.

Marks hasn't announced his plans yet.

### ROOM FOR MILLIONS IN THIS COUNTRY — HON. W. E. HARRIS

"The truth is that Canada can absorb millions more people who are needed here and who need to come," the Hon. W. E. Harris, QC, Minister of Citizenship and Immigration, told the annual meeting of the Jewish Immigrant Aid Society in Montreal last week. He presented 400 certificates to members who had completed evening classes. Canada has had more than 1,000,000 immigrants since the war.





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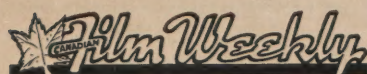
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## FPCC SHARES

(Continued from Page 1)

swered in the statement of Barney Balaban, president of the latter corporation, at the annual meeting of stockholders. Here is what he said in his statement:

"Famous Players is a Canadian business serving the people of Canada. We believed it to be wise and prudent, and in the best interests of all concerned, that a larger percentage of the stock of Famous Players be held by resident Canadians. As a result of this sale, approximately 3,000 Canadian stockholders were added."

This explanation was preceded by the following:

"On April 30th we announced the consummation of an underwriting agreement with a syndicate of Canadian bankers for the sale in Canada of 285,000 common shares of Famous Players Canadian Corporation, Limited. The stock was offered at \$23.50 per share. At the time we held 1,173,456 shares of that company, representing about 67.55% of its stock outstanding. After the sale, we still held 888,456 shares, representing about 51.14% of its stock outstanding. The value of the stock we retained, based on the closed price of \$24 on the Montreal Stock Exchange on May 26, 1954, would amount to \$21,322,944 in Canadian funds."

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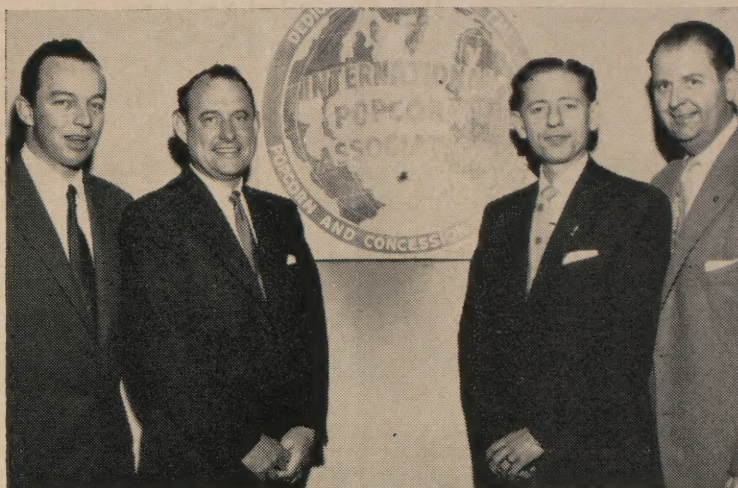
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### At the International Popcorn Association Regional Conference

Executives of firms which service the motion picture industry in the refreshments field came to Toronto from many parts of Canada and the USA to attend the Canadian Regional Conference of the International Popcorn Association, held at the King Edward Hotel, Toronto, recently.

Shown here from left to right are J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, president of the IPA; James V. Blevins, president of the Blevins Popcorn Company, Nashville, Tennessee; Sydney Spiegel, general manager, Super Pufft Popcorn Limited, Toronto, chairman of the Canadian Region of the IPA; and Thomas J. Sullivan, Chicago, executive secretary of the International Popcorn Association.

Fitzgibbons and Spiegel were co-chairmen of the Conference.

### Cast In AA's 'Killer Leopard'

Beverly Garland will star opposite Johnny Sheffield in Allied Artists' Killer Leopard, next in the Jungle Boy series.

### UA Will Distribute Championship Fight

Canadian theatres can get films of the world's heavyweight championship fight between Rocky Marciano and Ezzard Charles on June 18, the day after it takes place in New York, through United Artists. W. J. Heineman, UA distribution chief, in making the announcement pointed out that there is no TV of the fight.

### Pola-Lite One-Strip 3-D Demonstration

Ontario and other exhibitors are welcome to the demonstration of one-strip 3-D projection through the use of the much-talked-about Pola-Lite attachment. It will take place at 10 p.m. in the Hollywood Theatre, Toronto, on June 16 and The Mad Magician, a new feature, will be shown.

Dr. Leon Wells, from Pola-Lite's head office in NY, will join A. E. (Tex) Cates, the company's Canadian sales representative, for the demonstration as a speaker and to answer questions.

### FOX TO SNEAK ROYAL TOUR FEATURE

Sneak previews in theatres in every exchange centre in Canada and the USA will be used by 20th Century-Fox to introduce its full-length feature, The Royal Tour of Queen Elizabeth and Philip, to exhibitors and critics.

Running 96 minutes, the film is in Eastman color and Cinema-Scope and was photographed by British Movietone during the recently-completed 50,000-mile journey of the royal couple.

Plan calls for the film to be shown during regular show hours with audiences in attendance, so that invited reviewers of TV, press and radio, as well as film industry leaders, will be able to judge the patrons' reaction. UK critics and preview audiences have acclaimed the documentary.

### MORRISS BUSY IN BRITAIN

During his present visit to Great Britain Frank Morriss, motion picture columnist of the Winnipeg Free Press and film commentator over Station CKRC, interviewed many industry people, among them 35 stars and technicians of the J. Arthur Rank Organization. Morriss was met on arrival by JARO publicity chief W. H. Jamieson, and star Elizabeth Sellars working in Forbidden Cargo.

Morriss went through JARO's Ealing and Pinewood studios and tape-recorded interviews with Dirk Bogarde, Anthony Steel, Joan Rice, Terence Morgan, David Knight, Jack Warner and others.

Before leaving for the continent he was entertained by John Davis, JARO managing director, and Air Commodore F. W. West, VC, head of JARO overseas distribution.



THE ingenuity and ability of the people in our business, in Europe, to keep their heads above water is remarkable to see and something to be greatly admired.

The European exhibitor is not the slightest bit shy or backward in doing a selling job. He relies very little on newspapers as do his North American cousins. There are a number of reasons for this. In some places there are a multiplicity of newspapers, each with comparatively small circulation. It is impossible to advertise in all of them. In England there is still a great shortage of newsprint and space is too expensive to permit liberal use of display advertising. In many places on the Continent bill posting is permitted and one sees walls plastered with colorful ads for current and coming movie attractions. Where this is not permitted a liberal use of billboards is the mode—not the 24 sheets we are accustomed to see, but smaller boards. In other cases window cards are used extensively. The point is that effective ways are found to sell current attractions.

The producers have found their own roads to survival. Both French and Italian producers found they couldn't economically make pictures exclusively for their own language markets on a scale grand enough to compete with American epics. So they invented the co-production deal. A film is produced in one country with stars from both countries. Sometimes it is shot in two versions and sometimes it is post-dubbed. If it is successful it can be a draw in both countries and in the natural markets for these two languages the cost can be recouped and a profit made. And there is always the chance of getting an extra dollar from the rest of the world. One European producer of a current release realized a huge profit in Europe alone because of the great popularity of his film. He has now dubbed it in English and has the entire English-speaking world from which to garner additional profits.

Both Italian and French producers are now in hot pursuit of the American dollar and are actively planning how to capture it. They are making more and more pictures in color—on a grand scale and with an eye to more action and less talk. They are planning to dub more and more pictures into English and in a more skillful manner because they have come to the realization

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## NEW PARA POLICY

(Continued from Page 1)

while an all-VistaVision schedule of 15 features, five now in work, will keep the studio going for the rest of the year.

"There is a vast audience for pictures the public wants to see," the Paramount president said. "There is a very meagre audience for those pictures that do not have the values demanded by this selective market." The company "now finds itself with a healthy motion picture business and diversified interests in a number of new and growing areas." Among these are TV stations, a TV color tube and Telemeter, which, in its Palm Springs experiment, "clearly established the technical proficiency of the system and the willingness of the public to pay for quality television entertainment in their homes."

Among the VistaVision features to come are:

Strategic Air Command, James Stewart-June Allyson starrer in Technicolor, is now in final stages of production.

On location in Colorado is Run for Cover, Pine-Thomas production in Technicolor, starring James Cagney, Viveca Lindfors and John Derek.

Three in Technicolor started in June. They are: June 1 — To Catch a Thief, starring Cary Grant and Grace Kelly, with Alfred Hitchcock producing and directing; June 7 — Love Is a Weapon, starring John Payne and Mary Murphy; and June 14 — We're No Angels, starring Humphrey Bogart, Joan Bennett, Aldo Ray, Peter Ustinov and Basil Rathbone.

This pace will continue with these Technicolor productions: Blue Horizons, story of the historic Lewis and Clark expedition; Bob Hope's next comedy; Danny Kaye's The Court Jester; and Lucy Gallant, to be produced by Pine-Thomas.

Keeping production rolling will be Martin and Lewis in You're Never Too Young; Cecil B. DeMille's The Ten Commandments, with a cast which already includes Charlton Heston, Yul Brynner and Sir Cedric Hardwicke; The Vagabond King, starring Kathryn Grayson and the brilliant new European operatic tenor, Oreste Kirkop, and to be directed by Michael Curtiz.

The Fall production slate of important properties includes Hal Wallis' filmization of Rose Tattoo, Tennessee Williams' Broadway dramatic hit, starring Burt Lancaster and the internationally famous Italian actress, Anna Magnani; William Wyler's The Desperate Hours, the just-purchased suspense novel by Joseph Hayes; and another Cary Grant starring picture to be produced and directed by Alfred Hitchcock, the subject of which will shortly be announced.

## Break-Ins, BO Stickups

(Continued from Page 1)

and thus impossible to maneuver cause the robber to be discouraged into withdrawing, while those left in a position to be seen from the street, and which have no wheels, are not tempting. One large circuit has been following a policy of replacing its fireproof safes with burglar-proof ones and will soon be getting a below-standard insurance rate.

Hill said that it would pay the theatre operator to change his safe, for the lower rate would work in his favor in the long run. "The lower the premium, the better for both of us," he pointed out. A higher premium means more money coming in but it also means more losses paid out.

Managers and other employees, by being vigilant, can prevent safecracking attempts by seeing that no one remains in the theatre after the last performance or gets in through doors left open carelessly. Members of morning cleaning staffs should keep all doors locked and admit only persons known to them, so that a stickup man can't slip in and hide in the manager's office.

Theatres are, of course, just about the easiest targets for break-ins, most of which take place on weekends, when they can be looted at leisure. Many theatres have been broken into more than once and the record is held by a drive-in, which got the attentions of would-be safecrackers four times in a season.

Theatre holdups of the "outside" category — between theatre and bank — were at the same level in 1953 as in the past

few years, and this is also true of "inside" holdups — boxoffice or manager's office. Successful safecracking of burglar-proof safes or those semi-safe is no higher — but attempts are. Although Canada had several hundred theatre claims in 1953 arising from property damage, burglary and holdups, the insurance rates are lower than in the USA but can only be kept that way by guarding against the carelessness that gives the robber or burglar his chance. Holdups occur more frequently in towns and cities but break-ins and burglaries are as frequent in rural areas as in urban.

A real effort to keep managers and others aware of crime possibilities is being made. Some district managers send regular warnings and their companies distribute bulletins detailing preventative methods. Right now the Motion Picture Theatres Association of Ontario is preparing a paper on the subject for distribution amongst its members.

Here are some suggestions about safety methods:

Keep your office door or door to the office where the safe is located locked at all times.

Do not open the door to any person or persons unless you know who they are, even though the safe may be closed and locked and the funds are inside.

Install a chain on the office door so that you can see who is wanting admittance without opening the door more than a few inches.

Boxoffices should be cleared regularly several times in the afternoon or evening as required so that no more money than is necessary for change be left.

Do not let your cashiers display large quantities of money and do not count money in view of the public.

Money not in boxoffice should be in the safe and the safe should always be locked except when putting in or taking out funds.

Cashiers or other persons carrying money from boxoffice to the inner office should be accompanied.

Do not go to the bank at the same hour each morning and, if possible, take a different route. A police escort should be called when the cash is ready to be taken to the bank for deposit.

Where a watchman is employed warn him never to leave the theatre or open a door except to a city policeman or members of your local messenger protective system while he is on duty alone.

Go over your house after the theatre is closed and make sure that no one is hiding therein, and see that all doors and exits are properly locked.

## OUR BUSINESS

(Continued from Page 3)

that poor dubbing is worse than sub-titles, which are generally taboo.

This will mean a new source of product for many exhibitors. This type of picture is not always easy to sell to the public but occasionally one smashes through for a hit and nowadays we need all the hits we can get. It is heartening indeed to see the grandiose plans of some of these producers because as long as there is good product for our theatres there will be good profits for our business.

## RKO's 'French Line' In Five Houses Here

Howard Hughes' much-publicized color feature, The French Line, opened last week in five Toronto Odeon theatres at the same time, it was announced by Jack Labow, Canadian general manager. Twenty-three Ontario dates were set up and these engagements will all get under way within a month.

Try to arrange with your local police department to make more frequent visits to your theatre, especially when the receipts may be a little heavier than usual.

It might be possible to arrange with your local bank to take the receipts at the close of the boxoffice and keep them until the next day, or from Saturday night until Monday morning.

Receipts should be deposited daily.

Have the wheels removed from the safe so that it will sit flat on the floor which will make it harder to move around.

In some houses arrangements have been made whereby the police patrol car picks up receipts to be held at police station until deposited.

In some houses, burglar alarms have been installed by the electrician. It is possible that you might have someone around the theatre who could install an alarm very cheaply. In so doing, notify the police that such an installation has been made.

Some houses have mirrors in their foyers so that the safe can be seen from the street. If possible such an arrangement should be made.

Do not keep personal papers or cash in the safe, since if it is robbed recovery is not always possible under the insurance policy.

Keeping a record of the numbers of a few of each denomination of bills is helpful to the police. This, of course, should not be left in the safe.

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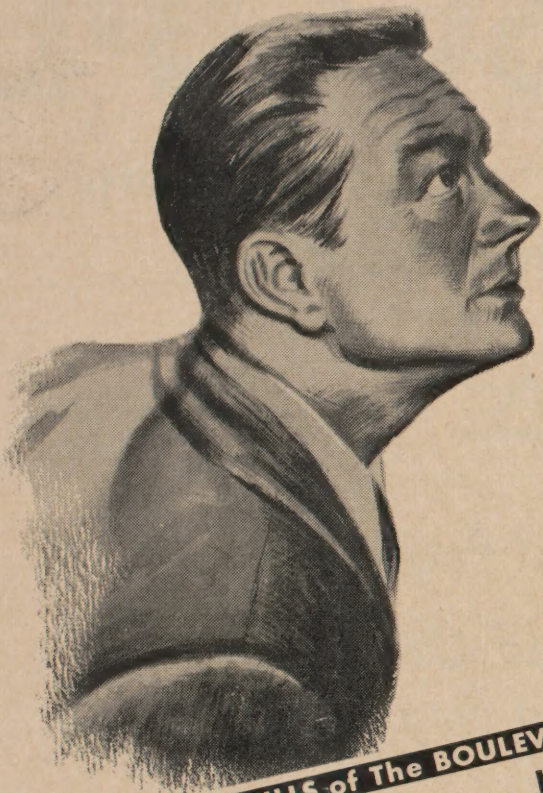
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## BRITISH LION

(Continued from Page 1)

18 months through his London Film Productions, Ltd. British Lion, which was kept alive by the UK Government through the National Film Finance Corporation, will be reorganized into a distribution company.

Korda, former MGM production head in Britain, acquired British Lion from the estates of N. L. Nathanson and Sam Woolf Smith, who had purchased the stock of their partner, Andrew V. Holt, son of the late Sir Herbert Holt, an early Nathanson associate.

The production schedule of London Films, which is represented in the Canadian market by IFD, includes the recently completed *The Man Who Loved Redheads*, an adaptation of a play by Terence Rattigan, starring Moira Shearer, and the screen version of the Arthur Laurents play, *The Time of the Cuckoo*, which will star Katharine Hepburn and will be directed by David Lean and co-produced by Ilya Lopert.

A color version of *Richard III*, starring Sir Laurence Olivier; and *George Bernard Shaw's Arms and the Man* and a script by Andre Obey, Noah, each of which will star Alec Guinness, are slated.

Also *Taj Mahal*, a spectacle in color to be filmed in India with Claire Bloom and Richard Burton, who also will co-produce; *Jules Verne's Around the World in Eighty Days*, to be made on location; an adaptation of *Daphne du Maurier's* novel, *The King's General*, to be produced and directed by Zoltan Korda; and a feature, the title of which will be announced later, starring Vivien Leigh.

Korda's representative in Canada is O. R. Hanson, a one-time stockholder in British Lion.

## 'And God Smiled'

Columbia producer Sam Katzman has purchased an original story, *And God Smiled*, by the Polish author, Ignace Burz-Pulaski, with English translation by Sylvan Francis. The story concerns the rise to fame of a young, blind girl blessed with a magnificent voice.

## Edmond O'Brien In 'Shield For Murder'

Edmond O'Brien has been signed for the starring role of Barney Nolan in the Aubrey Schenck-Howard W. Koch film production, *Shield for Murder*, which United Artists will release.

The suspense drama, which is now in production, was written for the screen by Richard Alan Simmons from a novel by J. P. McGiven.



THE LAURIE STORY had another pleasant chapter added when the trade's praise agents and a few others welcomed him back to Toronto from Montreal with an enjoyable buffet-and-banquet luncheon at the Variety clubrooms. He's now the UA ad-pub rep on this side of the line . . . *Sam Wacker* has created a TV company in case he wants to shoot a series at his Hollywood-type shack on Glen Road . . .



*Description of A Date With Frosia*: Waltzy-Schmaltzy . . . *Phone enquiry* at the Victory, on Spadina: "Is playing by you my favorite actor, Ricardo Mandelbaum?" . . . *A patron* beefed about a picture and the manager asked him if he wanted his money back, says *The Hamilton Spectator*. "Just the tax," he replied. "I came in on a pass" . . . *Some years ago* I glimpsed a chorus

girl at a backstage party in the Royal Alex. One look at her and I flipped my lid. Took her to supper with friends a couple of times that week. Just a slip of a girl in skirt and sweater; not far out of her teens and looking younger than that. Very quiet but smart, personable and "different." Not too long ago a mag photo of a sensational new star met my eye—a star whom I had read about but whose name meant nothing to me. The name I had forgotten: Eartha Kitt . . . *It's a starlet* at the Larry Graburns of Hollywood. Ex-Odeonite Larry, with Columbia, used to be here . . . *Zeke Sheine* has moved from JARO distribution into Odeon to replace Guy Upjohn, now assistant to Harvey Hunt, head booker.

FELIX LAZARUS WILL lens the extra eight minutes RKO wants added to Gabriel's Iron Curtain escape short, *The Fence*, to bring it to 30. The locations, all local, are set . . . *It's twins* at the Charles Lazaruses of Newark, where Pop, ex-Montreal newspaperman and trade paper correspondent, is now an editorial writer . . . *The record business*, they say, is breaking records for low sales volume right now . . . *Hey, planters!* *The Montrealer* has an ABC circ of 17,462 . . . *JKC* is said to be ogling the *Globe & M* . . . *Paul Summerville*, the Billy Summervilles' lad, is touring European troop centres for the USO. He's the pianist of the Johnny Paul Trio, a comedy-and-music crew . . . *Do you also have trouble* telling Jackie Cooper from Van Johnson? . . . *Where Science Fails*: Wheels in movies always look as though they're turning backwards . . . *NY Daily News* gag via R. Sylvester: Two sons of Indian princes were talking about a third and one said: "Oh, he's doing all right. He's driving a foreign elephant this year" . . . *Overheard*: "Well, so long. Don't take any wooden dames" . . . *Pauline McGibbon*, for 14 years close to industry folk through the IODE, is stepping away from that contact and we're sorry to hear that we won't run into her so frequently. Everybody likes her . . . *Welcome home* to Jay Smith, who has been away too long to please the local film and theatre community.

THE STORY THAT persons born on shipboard ride the line free all their lives is an enduring fable. Ask my brother Dave, the theatrical agent . . . *Opportunity* knocks but once—but people don't stop that soon. A lad who likes to lush didn't show up on the late watch for a couple of days. "Send out a St. Bernard with some brandy," someone suggested. "It won't have to find him. He'll find IT." Reminds me of Henny Youngman's crack: "I'd like to give my Old Man what he wants most on Father's Day. But how do you wrap up a saloon?" . . . *Mystery*: A lady came into a beauty parlor first thing in the morning and had her hair dyed blonde. Just before closing time she came in again and had it dyed back to brown. There's a story there somewhere . . . *I like that Wall Street Journal* cartoon of a couple in a movie. Says the dame: "There's a herd of Wild Indians threatening some people with hatchets over here. What's happening on your side of the screen?" . . . *The Montreal Star* has the one about the film director who, involved with his leading lady, mumbled endearing phrases in his sleep. He awakened suddenly, saw the anger in the eyes of his wife, who had heard the rumors. Quickly he rolled over, pretended he was asleep and said: "Cut! Now bring in the horses" . . . *The Jack Labows* just improved the breed and increased the male population. Congratulations.

## ALL-FRENCH HOUSES

(Continued from Page 1)

crease of about 60 per cent. The proportion of exclusive French-language houses was 27 per cent. In 1948 it was eight per cent.

Here are statistics for 12 months ending March 31:

1953 total, 439; English, 194; both, 123; French, 122.

1952 total, 439; English, 238; both, 125; French, 76.

1951 total, 425; English, 234; both, 119; French, 72.

1950 total, 388; English, 183; both, 134; French, 71.

1949 total, 371; English, 165; both, 138; French, 68.

Today every Canadian distributor has a backlog of French dubs and offers a new program each year, while some film companies operating in Quebec only continue to import new product from France as it appears. The Quebec market is next to Ontario in financial value, it having grossed \$24,932,302 of the 1952 national total of \$105,459,183. It also supports several Quebec produced features each year. An important segment of this market is its great 16 mm. division, swelled by parish hall exhibition for children barred from other showings until they reach 16.

## News Clips

Manager of a number of movie theatres during his career and a one-time entertainer of note, William N. Spence passed on in London, Ontario at 78. In recent years he was employed by the Liquor Control Board of Ontario . . . The Marciano-Charles heavyweight championship fight will be seen in 67 USA movie houses over theatre television. There is only one theatre TV installation in Canada, that of the Imperial, Toronto, which has never been used . . . A TV licence is being sought for the Hull-Ottawa area by CKCH, Ottawa, which has tried three times so far.

Facilities for transmitting Canadian TV programs over USA networks will be ready in August. NBC of the USA will pick up Canada's Big Four football . . . Montreal will spend \$30,000 for a short subject about the city . . . ASN's Kitimat feature, *Man With a Thousand Hands*, won the Industrial Promotion Class at the Stamford Film Festival . . . CORE Communications Research of Toronto and Alan C. Russell Marketing Research of NY have arranged a working affiliation . . . Censorship hinders education in the building of character, Mr. Justice Kellock told graduates at Sir George Williams College, Montreal.



## Review

## CARNIVAL STORY

(From The Film Daily, NY)

with Anne Baxter, Steve Cochran, Lyle Bettger, George Nader

RKO (Agfa-Technicolor) 95 Mins.

HAS FIRST CLASS HANDLING FOR FIRST CLASS ENTERTAINMENT AND RESULTS. A SOLID, REWARDING, ENGROSSING STORY THAT GIVES FULL VALUE. BUY IT.

An initial impression of first class handling which smoothly resolves into first class entertainment, of a vivid and exciting nature sets Carnival Story in motion and drives it along notably. On view is the plight and activity in Germany of an American carnival.

Produced smartly by the King Brothers, Maurice and Frank, in Germany against authentic settings, Carnival Story is a richly human, intensely vibrant affair that has a powerful and passionate appeal for every segment of the audience. There is visual excitement, there is a passionate affair on view with the stops pulled out. There is Anne Baxter in the best role of her career.

Other important roles in the Marcel Klaber-C. B. Williams story, scripted by Neumann and Hans Jacoby, latter the associate producer, are effectively and convincingly registered by Steve Cochran, who plays "Joe," the unscrupulous advance man; Lyle Bettger, an understanding operator whose forte is diving from a high platform into six feet of water. Bettger takes kindly to Anne. George Nader is a free lance photographer, quite sincerely in love with Miss Baxter.

With the arrival of the show in Munich, Cochran meets Anne after she picks his pocket. He gives her a job and she becomes his mistress. There is a passionate affair. Later Anne, in a role keenly nostalgic of Marlene Dietrich, learns the highdiving act from Bettger. They are a hit, they marry. Cochran continues to lurk. Bettger tells him off in a nasty brawl. Shortly thereafter Lyle is killed in what looks like an accident. Cochran is responsible. Meanwhile in the background there is a huge man creature, Groppo, a freak, who has taken kindly to Anne in the protective sense. When the time comes Cochran meets his doom at the giant's hands. The Baxter-Nader union ensues.

CAST: Anne Baxter, Steve Cochran, Lyle Bettger, George Nader, Jay C. Flippen, Helene Stanley, Adi Berber.

CREDITS: Producers, Maurice and Frank King; Director, Kurt Neumann; Screenplay, Kurt Neumann, Hans Jacoby; Photography, Ernest Haller.

DIRECTION: Expert.

PHOTOGRAPHY: First Rate.

## Here's A New One

E. Bigganinni has purchased the 350-car Enderby Drive-in in Enderby, BC and after dismantling it will set it up on a new site near Grand Forks, BC.

## Short Throws

**DON EDWARDS** of the Nor-town, Toronto, will replace Jim McDonough when the latter leaves the Tivoli, Hamilton in July to succeed Bob Roddick as Halifax supervisor for Famous Players. Mike King of the Alhambra, Toronto to the Nortown, Joe Cardinal from the Bloor to the Alhambra and Bob Campbell, assistant manager of the Capitol, Sudbury, will manage the Bloor.

**GROSS** income of Allied Artists Pictures and subsidiaries for the 39-week period ending March 27, 1954 amounted to \$8,290,618, with a net profit before federal income taxes of \$585,289, compared with \$7,147,360 and \$585,127 in the same period a year previous.

**AGREEMENT** in principle was reached last week between USA distribution representatives on the subject of arbitration and a special committee appointed to draft an industry agreement. The aim, said Barney Balaban, is to minimize the cost and annoyance of unnecessary litigation.

**JARO's** The Kidnappers, which has a Nova Scotia locale, is doing outstanding business in all engagements. Some runs had to be broken due to lack of prints for other engagements but the theatres affected, as in the case of Owen Sound and North Bay, were rebooked. It's the ninth week in Montreal and the eighth in Ottawa, Toronto and Edmonton, the seventh in Winnipeg and the fifth in Vancouver.

**WHILE** Reuben Ship's Stage 54 CBC radio play, The Investigator, was still receiving praise for its satirizing of McCarthy-type hearings, Frank E. Leonard, Progressive Conservative MP, asked if the CBC knew that the author had been deported from the USA. If the federal radio agency didn't know, he said, then it should screen its employees. The Hon. J. J. McCann, Minister of National Revenue, who speaks for the CBC in the House, said that the script was submitted in the regular way, accepted and produced. Ship, Montreal-born scripter, said in a statement that his "first-hand experience" caused him to write the play.

**COMMENTING** on the recent statement of A. W. Trueman, NFB chief, that difficulties with the CBC are being worked out, Walter O'Hearn of The Montreal Star asked: "But would it

be quite wrong to suggest that there has been a mutual apathy, which only now is being overcome?" He quotes a friend as suggesting "that the CBC should be the chief customer and sales agent for the Film Board, an organization which he considers uniquely qualified for the production of television shorts of high quality."

**LATEST** additions to the Adult Entertainment list of the Ontario Board of Censors include Flame and the Flesh, French Line, Play Girl, Prisoner of War, Them, Witness to Murder and Woman Is a Devil.

**PRESIDENT** of the Business Paper Editors' Association of Canada is Eric Crawford of the Maclean-Hunter Publishing Co., Toronto. First v-p is Reg Fife, National Business Publications Ltd.; second v-p J. R. Watson, Fullerton Publishing Co.; and secretary-treasurer T. E. Turner, Hugh C. Maclean Publications Ltd.

**FREE SPACE** for functions of the Variety Club of London was offered at the recent fortnightly luncheon by Richard Kravitz, editor of the new English edition of Esquire. The tent contributed 500 pounds toward the expenses of the 48 American boys coming over on July 15 as winners of the Hopalong Cassidy essay on UK-USA goodwill.

**TELEVISION** isn't stopping the UK motion picture industry from going ahead, said H. T. Bromige, news editor of JARO newsreels, to a Rotarian luncheon in North Battleford, Saskatchewan, where he is visiting his daughter, Mrs. Matt Meredith. Rank will build 100 cinemas in the British Isles, he told his listeners.

## Two Regular Houses: Three Drive-ins Open

Recent theatre openings included the 600-car Port Elgin Drive-in in Port Elgin, Ontario, built by Walter Luckau and Theodore Waldbauer; Jack Russell and Aubrey Winch's 350-car Renfrew Drive-in in Renfrew, Ontario; Kerr Bros.' 300-car ozonon in Parry Sound, Ontario; V. Filion's 495-seat Royal in Kapuskasing, Ontario; and P. Petersan's Borden Theatre, the first in Borden, Saskatchewan.

The Ontario Theatre Inspection Branch has turned down John Dydzak's application for a permit to build a drive-in near Hamilton on the grounds that it was too close to the Mountain Sanatorium.

## Review

## LAUGHING ANNE

(From The Film Daily, NY)

with Wendell Corey, Margaret Lockwood, Forrest Tucker, Ronald Shine

Empire-Universal 90 Mins. (Technicolor)

IMPRESSIVE, GENUINELY INTERESTING DRAMATIC PATTERN, WELL TURNED OUT AND EXPERTLY PLAYED.

An appealing and genuinely interesting story by Joseph Conrad has been smartly translated into fine dramatic terms. Herbert Wilcox is credited as producer and director. Fundamentals are colorful and there is a fine thread of human interest.

With Conrad stories rather a rarity as film displays, the master story teller had a fine hand in delineating tragedy, excitement, danger and the final twist. Such pertinent factors are in evidence here and should sustain the attention of the audience that will almost immediately be aware that here is something of a departure.

The able cast is seen to good advantage in their various impersonations of the Conrad characters who range the South Pacific sea lanes and the various island locales. The title role is firmly registered by Margaret Lockwood who has not been seen hereabouts for too long. Wendell Corey is the master of a small trading ship with whom Margaret falls in love although she has been living with Forrest Tucker, a disabled, one-time famous boxer.

The Lockwood-Corey romance develops after she comes aboard his ship. Impressed by Corey's understanding and handling of events, Margaret decides to be loyal to Tucker and returns to him. Years later Corey finds her in squalor, mother of a son just about the age that would make him Corey's offspring. He plans to take mother and child away.

But Tucker and his cohorts, attempting to rob Corey's craft of called-in coin, bring on a tragic denouement. Corey, however, takes the boy after Margaret is brutally killed by Tucker. Corey's revenge on Tucker is quick.

CAST: Wendell Corey, Margaret Lockwood, Forrest Tucker, Ronald Shine, Robert Harris, Jacques Brunius.

CREDITS: Produced and directed by Herbert Wilcox; Screenplay, Pamela Bower; Story, Joseph Conrad; Photography, Max Greene.

DIRECTION: Able.

PHOTOGRAPHY: Very Good.

## First Western Set For VistaVision

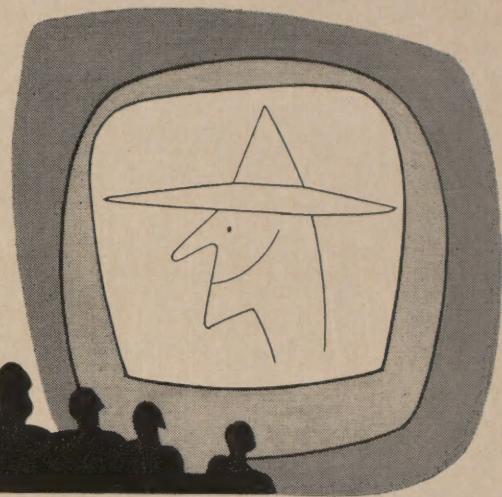
Trevor Bardette, Jack Lambert, Emerson Treacy and Joe Haworth have been added to the cast of Pine-Thomas' Run for Cover, Paramount Technicolor production and its first outdoor adventure drama to be filmed in VistaVision, the new revolutionary screen process. Jimmy Cagney, Viveca Lindfors and John Derek star.



*In your theater, too...*

**everybody  
goes for Coke!**

When your patrons come to see the show, they expect to find refreshment, too. Because they do, you have the happy opportunity to pick up extra profits. Everyone enjoys the sparkling refreshment of delicious Coca-Cola. *You'll* enjoy the handsome return you get when you install vending equipment in a few square feet of floor space. There's a variety to choose from. For the money-making details, get in touch with Coca-Cola Ltd., 90 Broadview Avenue, Toronto, Ontario.







# FLASH

*news from your  
Publicity Department*

JARO INTEROFFICE MEMO

June 9, 1954.

"THE KIDNAPPERS" during the past week has not fallen off one cent; in fact, in many situations their last week's business shows an increase!

All the situations listed below are playing capacity business, and the newspapers in these cities have run out of superlatives describing this motion picture.

In certain situations where theatres book two programmes per week, they have booked "THE KIDNAPPERS" for six days, knowing full well that it is the wisest thing they have done in years!

10th week - MONTREAL!

9th week - OTTAWA!

9th week - TORONTO!

8th week - WINNIPEG!

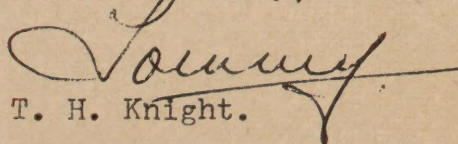
6th week - VANCOUVER!

9th week - EDMONTON!

KEEP IT ROLLING!

THK:gp

Yours sincerely,

  
T. H. Knight.

**J. ARTHUR RANK FILM DISTRIBUTORS (CANADA) LTD.**